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KRANNERT ART MUSEUM
CALENDAR

SPRING, 1988

JANUARY

22 Exhibitions Opening: *Francesca Woodman: Photographic Work; Beyond the Kegon-Fu: Shikō Munakata and the Inspiration of the Deity,* 5:30-7:30 p.m.
27 Lecture: Abigail Solomon-Godeau, *Just Like a Woman,* 7:30 p.m.

FEBRUARY

17 Gallery Talk: Students in the Museum Studies Program, *Shikō Munakata,* 5:30 p.m.
28 Exhibitions close. 5:00 p.m.

MARCH

4 Exhibitions Opening: *Contemporary Chinese Painting; Investigating the Materials of Art,* 5:30-7:30 p.m.
9 KAMA Trip to Chicago's Art Institute.
14 Krannert Art Museum Council Meeting, 9:30 a.m.
15 Lecture: Dr. Sarah Wisseman: *From Pots to People: How Archaeologists and Scientists Reconstruct Civilization,* 4:00 p.m.
16 Lecture: Ambassador Arthur W. Hummel, Jr.: *Changing China,* 7:30 p.m.
20 *Symposium on Byzantine Thrace,* Organized by the Central Illinois Byzantine Colloquium, 2:00-5:00 p.m.
23 Lecture: Eugene Wicks and Stephen Prokopoff: *Exchanging Exhibitions with China,* 7:30 p.m.

APRIL

10 Exhibitions close. 5:00 p.m.
16 Exhibitions Opening: *Graduate Student Exhibition; From Myth to Creation: Art from Amazonian Ecuador; Off the Walls and Onto the Upholstery,* 8:00-10:00 p.m.
Performance by the University of Illinois Andean Music Ensemble, 8:00-9:15 p.m.
30 Symposium: *Imagery and Creation,* 9:00 a.m.

MAY

1 Symposium continues, 10:00 a.m.
16 Krannert Art Museum Council Meeting, 9:30 a.m.
22 Museum closes until October.

MUSEUM HOURS AND INFORMATION

Museum Office Hours:

Monday through Friday, 8:00 a.m.-5:00 p.m.

Gallery Hours:

Tuesday, Thursday through Saturday, 10:00 a.m.-5:00 p.m.
Wednesday, 10:00 a.m.-8:00 p.m.
Sunday, 2:00-5:00 p.m.
Closed on Mondays, National Holidays, January 18, April 1, May 22 - October
Admission Free

Information and Reservations

Those desiring information or wishing to schedule a guided tour of the Museum should write or call:

Krannert Art Museum
500 East Peabody Drive
Champaign, Illinois 61820 telephone: 217/333-1860

Yang Yanping
Snow Lotus Pond, 1986
67″ x 34″
Gouache on paper

SPRING EXHIBITIONS

Francesca Woodman: Photographic Work
January 22 to February 28

This exhibition of ninety photographs forms a retrospective of the intense, brief production of a brilliantly gifted artist who died at age 22. The presentation is notable because of Woodman's unerring sense of image, her exceptional ability to grasp the essence of much recent thinking in photography and to express it in an incontestably personal voice. Evident in the exhibition is the artist's imaginative response to signs, grasped both graphically and semiotically; to ideas of manipulating the human figure as a sculptural form; and to the use of the camera as an informal witness able to capture whole the field of incident that comprises the composition. But perhaps Woodman's greatest gift was the ability to invest such notions with a precision and conviction that are at once individual and always memorable.

The exhibition is organized by the Jewett Art Center at Wellesley College.

Beyond the Kegon-Fu: Shikō Munakata and the Inspiration of the Deity
January 22 to February 28

Organized by students in the Museum Studies Program, *Beyond the Kegon-Fu* presents fifty-five works by one of the greatest twentieth-century Japanese printmakers. The first in years to be devoted exclusively to Munakata, this exhibition of prints, drawings and calligraphy is also the first to explore in depth the ever-present inspiration of the deity in his art. Although his works reflect both Japanese and Western influences, as well as a considerable debt to Buddhism, the artist nonetheless believed all things were his gods and found inspiration outside the boundaries of a single style or subject. Using a wide range of subject matter and a bold inventiveness in the woodcut medium, Munakata created an original combination of tradition and innovation which clearly expressed his limitless energy and free spirit. This exhibition captures some of the artist's vitality and demonstrates the significant role the deity played in his art.

African Sculpture

The Light Court features a continuing exhibition of African sculpture from the Permanent Collection and long-term loans. All of the objects are of carved wood, some of them with additional natural materials for details.

All of these works date from the twentieth century, although it is difficult to give a precise date to traditional work of this kind, and all represent an amalgam of richly conceived design and symbolic usage.

Contemporary Chinese Painting
March 4 to April 3

Following the devastation of the Cultural Revolution (1966-76), China has, over the past decade, embarked on a renaissance in virtually every aspect of its society. In the visual arts, previously reduced to political platitudes, this rebirth has only recently been discovered by Westerners. What *Contemporary Chinese Painting* makes evident is the enormous vitality, richness and diversity of this resurgence. Increasingly, Chinese artists have felt the freedom to boldly reassess their expressive intentions, to experiment and to pursue their individual visions. The most innovative Chinese painting of the past decade has been characterized by a return to the great historical tradition of ink painting, with frequent allusions to the great epochs of the distant past — the Han, Tang and Song Dynasties especially. The evocation of history is freely joined with formal ideas and practices drawn from recent Western art — with which advanced Chinese artists are surprisingly familiar — seen from a distinctly national vantage, that is, one that discovers assimilable correspondences. This new work invariably rejects political topicality for a return to the traditional concerns of Chinese painting: the themes of landscape, still life and flowers as vehicles for the expression of the artist's individual vision.

The exhibition contains fifty-six paintings, many of them of unusually large scale. The artists represented in the exhibition, all widely recognized in their homeland, are: Chen Ping, Feng Dazhong, Hu Zhenkun, Liu Dezhou, Long Rui, Nie Ou, Peng Peiquan, Qui Qimu, Shi Hu, Song Yugui, Wang Peidong, Wu Guanzhong, Yang Yanping, Yang Yanwen and Zhang Renzhi.

Contemporary Chinese Painting is organized by the Krannert Art Museum in cooperation with the China Exhibition Agency and is the official Chinese presentation in the bilateral cultural exchange between the Peoples' Republic of China and the United States. Its realization has been assisted by the Arts America program of the United States Information Agency.

Investigating the Materials of Art
March 4 to April 3

The Museum has been happy in the past to collaborate with the Program on Ancient Technologies and Archaeological Materials, an unusual and promising organization of scientists, archaeologists, anthropologists and art historians at this University who meet for scholarly seminars on matters of common interest and who conduct projects of specialized research. This year for the first time ATAM is sponsoring an undergraduate course, a seminar in the Honors Program. The Museum has invited these students to present a small exhibition to illustrate the kinds of projects possible for investigating works of art on this campus from the point of view of their materials. Material analysis of any work of art can provide new and often surprising evidence of how, when and where it was made. It can authenticate ancient material and expose fakes. The exhibition will offer a fascinating exploration of the ways in which the scientist can work with the art historian to probe the material composition of works of art.

Graduate Student Exhibition
April 16 to May 22

Variety, originality and experiment are the characteristics of this exhibition of work by candidates for the MFA degree in the School of Art and Design.

From Myth to Creation: Art from Amazonian Ecuador
April 16 to May 22

This exhibition, which is the result of nearly 20 years of research by Dorothea Whitten and Norman Whitten, features the traditional ceramics of the Canelos Quichua native people of Amazonian Ecuador. It also offers examples of wood carvings made for the ethnic-arts market. Both traditional and ethnic arts reflect an ancient cultural system that persists in the face of contemporary radical change. The mythical, legendary and historical bases that motivate and animate the ceramic jars, bowls and figurines give unusual force to the beauty inherent in the art itself. The exhibition is accompanied by a richly illustrated book published by the University of Illinois Press and will also feature a two-day symposium on the subject of "Imagery and Creation."

Off the Walls and Onto the Upholstery
April 16 to May 22

Samples of wallpapers and upholstery fabrics designed by Frank Lloyd Wright for F. Schumacher and Company. Created in the early 1950s, these samples were marketed as the "Taliesin Collection" and may be called quintessential FLW through their clear conception of geometry and architectural form. Interesting for today's observer are the colorways in which the designs were produced, all typical of the turquoise 50s.

Lorado Taft's *The Blind*

When the distinguished American Beaux Arts sculptor Lorado Taft died in 1936, he left the contents of his studio to the University of Illinois. Taft had been born in Champaign in 1860; both his father and he had taught at various times on this campus whose most celebrated emblem is the sculptor's majestic *Alma Mater.* Without question, the most significant among the many plasters Taft left in his studio was a large figure composition, *The Blind,* based on a one-act play by the French symbolist writer Maurice Maeterlinck. Beaux Arts sculpture was at its nadir of esteem when *The Blind* was casually installed in various sites around this campus. Over time, because of its fragile material, it suffered disfiguring damage. Finally, it was broken into sections and stored away in a shed in the engineering complex. Taft's reputation has revived in recent years, in concert with a general re-appraisal and appreciation of the Beaux Arts style. In a large retrospective exhibition of Taft's work at the Krannert Art Museum in 1983, one of the most striking elements was a group of fragments from *The Blind*

Mr. Raymond Geraldson and Mr. Earl Meyer, executors of the Estate of William S. Kinkead, have now made Estate funds available for the complete restoration of the plaster model of *The Blind* and its casting in bronze. It will be installed on the Museum's Kinkead Pavilion porch, next to the Museum's main entrance. The restoration will be done by Professor Robert Youngman, of the School of Art and Design faculty. We are deeply grateful to the Kinkead Estate for providing a stunning addition to the collection and for rescuing Taft's sole remaining major uncast work from oblivion, making it available to us all.

Lorado Taft
The Blind, 1907-1908
Plaster, 9′ x 10½′ x 6′
Krannert Art Museum Collection

LECTURES

As always, the Museum this Spring seeks to provide an appealing and informative menu of public lectures as a supplement to its exhibition offerings. A partial listing, to be supplemented by later announcements, includes: *Just Like a Woman* by Abigail Solomon-Godeau, well-known free-lance curator and writer. This presentation is offered in conjunction with the Francesca Woodman exhibition and is co-sponsored with the University of Illinois Student Co-op. (January 27, 7:30 p.m.)

In tandem with the exhibition *Contemporary Chinese Painting,* Arthur W. Hummel, Jr. will speak on *Changing China.* Mr. Hummel was born in China, pursued an exceptionally distinguished career in the U.S. State Department as a Far Eastern expert and served as United States Ambassador to a number of Far Eastern nations, including the Peoples' Republic of China, from 1981-85. (March 16, 7:30 p.m.)

The Museum will host a *Symposium on Byzantine Thrace.* The region that was once Byzantine Thrace is now divided between Greece, Turkey and Bulgaria. A strategic part of the Byzantine Empire, Thrace formed the hinterland of the capital, Constantinople, and provided overland access to the second city of the Empire, Thessaloniki, as well as into the Balkans. Remains of numerous roads, fortresses, cities, churches and monasteries survive from the Middle Ages, although systematic examination has only begun recently. The symposium will attempt to reconstruct aspects of the image and character of Byzantine Thrace, presenting the results of recent studies in its archaeology, history and art. (March 20, 2:00-5:00 p.m.)

Imagery and Creation is a two day symposium accompanying the exhibition *From Myth to Creation.* This symposium is organized as a State-of-the Arts Conference of the College of Liberal Arts and Sciences. Ten scholars will deliver addresses on such subjects as the Western appropriation of non-Western Artistry; Shamanic Imagery and Aesthetic Creativity; and Reflexivity in Traditional and Contemporary Art of the Americas. The symposium complements the exhibition *From Myth to Creation* and is designed to highlight the universalities inherent in its themes. The symposium is co-sponsored with the Natural History Museum, the University of Illinois Press, the Department of Anthropology, the School of Art and Design, the Center for Latin American and Caribbean Studies, the College of Liberal Arts and Sciences and the Lorado Taft Fund. (April 30 at 9:00 a.m. and May 1 at 10:00 a.m.)

SUMMER CLOSING

In order to complete the re-installation of the galleries and prepare for a gala re-opening of the Krannert Art Museum and Kinkead Pavilion in October, the Museum will be closed to the public after May 22. We regret this inconvenience but hope that our friends and visitors will find the enlarged facility, with a much larger part of the collection on view, worth the wait.

PAYROLL DEDUCTION FOR UNIVERSITY OF ILLINOIS EMPLOYEES

For University of Illinois employees wishing to join the Krannert Art Museum Associates, membership dues can now be paid by payroll deduction. Those wishing to take advantage of this program should call the Museum office at 333-1860.

SPRING LECTURE/LUNCHEON

As in the past, the Museum will sponsor a Spring Lecture/Luncheon program featuring a distinguished speaker on the arts. Krannert Art Museum Associates will receive further information about this event and a reservation form in the mail.

MEMBER'S TRIP

A special day trip to The Art Institute of Chicago for the Georgia O'Keefe exhibition is planned for Wednesday, March 9. It will be an exhilarating occasion. Join us!

KRANNERT ART MUSEUM ASSOCIATES LECTURE/RECEPTION

A special lecture/reception will be held on Tuesday, March 8 at 7:30 p.m. All Krannert Art Museum Associates members are cordially invited to attend. Further details will be received by mail.

RECENT ADDITIONS TO THE COLLECTIONS

New to the collection are the following: an English Sweetmeat glass, c. 1740, blown and molded with Silesian Stem and rib molded pan top bowl, purchased through the generosity of Mrs. Kay Burwash and Mrs. Inez Keller and the Harlan E. Moore Charitable Trust Fund; a Marble-head pottery tea set, by Arthur Baggs of Marblehead, Massachusetts (after 1908) with matte glaze and landscape motifs in subdued colors; *Akan,* an important ceramic form by the contemporary American potter, Robert Turner; a Late Roman Palestinian clay amphora, c. 5th century A.D.; and a Chinese brocaded silk textile (14th-15th century), all purchased with Harlan E. Moore Charitable Trust funds. Through the continued generosity of Mr. and Mrs. Willis Bruce a group of fourteen pieces of Japanese export porcelain has been added to the Museum's collection of decorative art. Among these are Bankoware and Satsumaware pottery teacups and teapots.

A large painting, *Landgrant Painting,* by Billy Morrow Jackson was purchased by the John Needles Chester Fund.

THE DOCENT PROGRAM

Our docents, the trained gallery guides who offer tours of many varieties to groups requesting them with at least two weeks notice, are all volunteers from among the Krannert Art Museum Associates. Instead of the classes held last year, where experienced docents joined trainees to explore the historical background of works on display, this year's program for the docents consists of morning gallery tours after each exhibition change, usually the Monday following the opening, with the emphasis on the special exhibitions. In addition, we offer briefing sessions on the permanent collection for docents-in-training, to be arranged at their convenience. Persons who would like to join these sessions, or to become docents are invited to telephone the Museum and speak to Eunice Maguire.

A new suggestion, tried out for the first time at our Christmas-time Family Festival, is to have a docent-at-large in the Museum on Sunday afternoons and on special weekends when there are more visitors than usual. The docent would be available to discuss works in the galleries with visitors who want a little guidance. We invite docents interested in this program to be in touch with us or with our scheduler, Keith DeLong.

KRANNERT ART MUSEUM COUNCIL

The work of the Krannert Art Museum Council adds greatly to the effectiveness of the Museum in the immediate community of Champaign-Urbana and the greater surrounding community of central Illinois. We would like to congratulate our new President, Helen Levin and her Board: Shirley Rittenhouse, Vice-President; Cecelia Weir, Corresponding Secretary; Alice B. Dodds, Recording Secretary; Sally Aldeen, Treasurer; Ruth Miller, Assistant Treasurer and all the Council members for their splendid efforts over the first half of the year.

As in the past years, Nancy Martin was the guiding spirit behind our annual membership and renewal drive. Her efforts in galvanizing community support for the Museum have been unstinting and most effective.

At an especially lively Fall Lecture/Luncheon meeting Dennis Barrie, Director of the Comtemporary Arts Center in Cincinnati, described the enthusiastic and imaginative efforts of his institution in commissioning public art.

A visit to the newly remodeled and reopened St. Louis Art Museum was organized by trip chairperson Betty Lazarus. Our travelers were delighted with the handsome renovation and the very beautiful Ehsworth Collection of American Art.

Christmas was ushered into the Museum by the Holiday Family Festival. Children and adults of all ages came to the seasonally decorated Museum to be entertained with story-telling, ornament making, music, refreshments and docent tours of the collections. The enthusiastic response suggested that this will become an annual event. Jean Edwards, Lubitsa Katz, Nancy Martin, Irene Metzger and Joan Sozen were the Council members whose efforts realized this joyful celebration.

And finally, our thanks to Miriam Iben for the reception arrangements so skillfully planned for exhibition openings and the Krannert Art Museum lecture/reception.

THE KRANNERT ART MUSEUM FRIENDS AND THE KRANNERT ART MUSEUM CIRCLE

An exceptionally important event in the history of the Krannert Art Museum occurred a little over a year ago with the founding of the KAM Friends and the KAM Circle. Recognizing the great importance of private support in the growth of the Museum's collection and understanding that no state or University monies can be made available for this purpose, these two groups shouldered the burden of meeting an urgent need through creating a continuing fund for purchases. Last year provided an impressive beginning and the second promises to be even better.

During the past Fall the Friends and Circle came together for an elegant luncheon in the Museum's Light Court. Professor A. Doyle Moore was the featured speaker. Plans for the future were the topic of remarks by Rosann Noel, chairperson. A day-trip to a number of prominent art galleries in Chicago's exciting Superior-Huron district with Stephen S. Prokopoff is scheduled for April 26, 1988.

The Krannert Art Museum Friends are patrons who give $1000 or more annually in cash or securities. Friends for 1987-88 include: Margaret Ackermann, Maryann Bitzer, Dorothy Booz, Mrs. Stewart Cairns, Helen Dickerson, Nolda Dohme, Jane Downs, Emily Gillespie, Anne Tryon, Elaine Hall, Gloria Helfrich, Elizabeth Julian, Catherine Kappauf, Jane Kelley, Rosann Noel, Mr. and Mrs. Eugene Swager.

The Krannert Art Museum Circle: patrons who have reached a giving level of $10,000 through gifts of cash, securities or works of art. Circle members are: Mr. and Mrs. Armen Avedisian, Dr. and Mrs. Willis Bruce, Arnold Crane, Stefan Edlis, Arnold Gilbert, Emily Gillespie, Phillip Goldstick, Mr. and Mrs. Frank Gunter, Lynn Hay, Devera R. Victor, R. R. Heiligenstein, Elizabeth Julian, Catherine Kappauf, Jane Kelley, Nathan Lerner, Dr. and Mrs. Bates Lowry, Thomas O'Mathues, Rosann Noel, Roger Roberson, Nancy Saunders, Irwin Smiley, David Soyer, Dr. and Mrs. Allen S. Weller, Bernard Wolf.

Photo: This effigy jar, made by Rosaura Hualinga of the Rio Llushin, Pastaza Province, Amazonian Ecuador, is illustrative of the ceramic ware in *From Myth to Creation.* It portrays the face of Nungwi, master spirit of pottery clay and garden soil. The shoulder of the pot is banded by the representation of the Amazonian water turtle, special seat of power of Sungui, spirit master of the water domain and first shaman.

UNIVERSITY OF ILLINOIS-URBANA
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Krannert Art Museum
500 E. Peabody Drive
Champaign, Illinois 61820

Gallery Hours

Tuesday, 10:00 a.m.-5:00 p.m.
Wednesday, 10:00 a.m.-8:00 p.m.
Thursday, Friday, Saturday, 10:00-5:00 p.m.
Sunday, 2:00-5:00 p.m.

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